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The Missing Link in Musical Education.

The opinion seems to be very generally held, that the elemental experiences of the inner life, if not in a measure beyond the reach of direct educative influences, do not at least lend themselves to that systematic training which reason demands for the colder intellectual faculties. It is universally agreed that certain prescribed forms of arduous discipline are essential preliminaries to success in any kind of mechanical utterance; it is not so widely realized that a corresponding success in using to the fullest extent the instinct of human passion depends upon a discipline no less arduous, no less prolonged.

Further, it is a question whether the dependence of passion—with all the word includes—on some element outside itself, be as fully recognised a truth as ought to be the case. The musician is peculiarly prone to accept the musical trend, and, in fact, the innate possession of those rudimentary instincts without which music cannot exist at all, and to mistake these things for the operation and presence of passion. As it is possible to write interestingly, to express literary thought in well-chosen word and with purity of style, and to do all these things without a trace of passion; so is it possible to achieve much in music, whether as a composer or as an executant, to write fluently and musically, to play in accordance with the best traditions of performance, and yet to do all this also without a tinge of that which agitates the worlds and moves us in the very centre of our being.

To say that art is associated with passion is merely to repeat a platitude common to all the schools. To add that art is the

portrayal of passion is to cause one to wonder whether this also is not in danger of occupying the position of a platitude. For, to take our art as an example, passion is not a synonym of *expression*. Expression may be present in the form of a musicianly feeling after the beautiful, and may be accompanied by a total absence of what is understood by the more comprehensive word. Then again, passion ought not to be confused with *conception*, a common error among the musical. Conception is the outcome of a feeling after the intelligent shaping of art-forms and may exist apart from any appeal to the life of passion within.

It is the unhappy prepossession of many minds, a prepossession almost amounting to an obsession, that the hidden springs of the emotional life are indelible characteristics of personality, depending in the main upon age and individual trait. That it is important to take these factors into account, there can be no doubt; but it is only a fervid fatalism which would deny that the life of emotion or passion is peculiarly susceptible to influence exerted by steady mental expansion. Passion may be described as an "added impetus" of life and, like every property common to mankind which lies beyond the region of pure materialism, contains within itself the germs of a vast development. It is appointed, however, that this development shall not be self-contained, nor that it shall be self-determinative. On the contrary, it is in entire dependence upon the mental life and outlook. Is this the reason why the emotional life of the poorly educated is usually shallow and non-enduring, why their tears are near the surface, their laughter easily provoked, their sense of humour fitful, dormant, or dead?

We do not intend to touch upon any directly psychological problem. The issue before us is perfectly clear and open. Can the life of emotion, as it bears upon music, possess any art-meaning apart from the intellectual life? Does our mental attitude towards the latter determine the vigour or the understanding we associate with the former? These questions open up the whole problem of intellectualism in music, a problem which has agitated the minds of thinkers ever since music became a living force.

In the first place, we must remember that the musical laity is undergoing the process of revising its estimate of music as an educative force. In former days, "expression" was its battle-cry. Those who made use of the word scarcely knew what it comprehended, and it is no wonder that it became virtually a cant term significant of the shallow drift of some of the music we remember in our youth. The emphasis directly placed upon the intellectual in the teachings of instrumental technique, together with the introduction into our class-rooms of educational methods of teaching, have shown the world, that that which they were accustomed to regard as a trivial occupation for vacant hours is, in reality, a great intelligent and spiritual force comparable, in its possibilities, with the highest forms of educational activity. Accordingly, the

pendulum is at present inclined to swing violently in the opposite direction, and the danger is, lest the present generation should lay so great a stress upon intellectualism, *per se*, that in the process it may lose sight of the supreme purpose for which music exists. It is far from our purpose to decry the intellectual in art. Our quarrel is with those who fail to distinguish between the intellectual and the emotional and who frequently saddle the responsibilities of the one upon the other. No art contains within itself the means for the all-round development of a human soul, and the attempt to force such an art as music into so false a position can only end in thwarting mental growth and in doing grievous injury to the imagination. The greater the systematization of technical methods, the greater the need for the preparation of the mind for the emotional experiences which ought to follow the acquirement of mechanical facility; which is to say in so many words, that a technical discipline of the mind is as imperative in the case of an art student, as that allotted to the more purely mechanical training. It is a far cry from a Clementi Sonatina to a Brahms Rhapsody, but the task of bridging the gulf is too weighty a responsibility for the unaided efforts of a musical conservatism, and the mental attitude of the musician who, by a localised and one-sided intensity, attempts the task, will probably be like that of many a specialist in history to whom the pattern of the shirt buttons of some monarch looms as large in the mental vision as the wars by means of which he secured his throne.

It is often said, that the modern development in musical knowledge, as well as in music itself, has invested the art with such an infinity of interest, that its entire mastery calls for the whole mental absorption of its disciple. It is easy to perceive that such a remark could only have been made by a musician. And yet it is true! It always has been true! We should admit the same if our knowledge were limited to the period which preceded the resuscitation of the monodic principle at the very threshold of modern music. But at least let us not forget that the same fact may be urged in every department of knowledge, however apparently humble and obscure. It is one of the tragedies of human life that it cannot compass the range of possibilities which lie in one single, tiny, all-but-insignificant thread of energy. And so the world of specialism is content to arrive at what it believes to be a fortuitous compromise. It plays the part of Bunyan's man with the muck-rake. It specialises amongst its muck, its politics, or its music, and steadily refuses to give one glance upwards to that which can alone clarify and idealise the crude conceptions of the mechanical instincts. We may recall, in this connexion, that much is being heard in these days of the *appreciation* of music, and there is no doubt that the movement is destined to be of the greatest service to the cause of musical enlightenment. But, to a casual onlooker, it would seem as though the preaching were

sometimes directed to the wrong quarter. The orthodoxy of the priesthood is assumed; it is the laity who are yet in their sins. Therefore, these latter must be flayed and scourged until they can perceive with the keenness and alacrity of the priests. Not for the first time in history are the priests represented as living upon the reputation of a past and simulating a severity of virtue foreign to their habits and inclinations. Let us speak more plainly. The musician is engaged in one of the most intellectual occupations open to the artist or the scholar, and yet the intellectual side of his work is but a part, a foundation if you will, of the whole. The rest is that large emotional atmosphere comprehended in the word *passion*. Unfortified by intelligence or mental grip, his passion will be uncontrollable and useless, if it do not even subside into the sentimental and maudlin; without the complementary presence of passion, his intelligence will become a barrier excluding life and warmth, nay, the very art-sense itself. Examples of either type are always with us, but neither depicts the fully-equipped musician. His is a dual nature, an interweaving of the two great principles of life which stand above the purely material; and in this manner he stands accredited as the representative of an intellectual emotionalism, or its converse, an emotional intellectualism.

This then is the standard which, whether he will or not, the musician holds up to the world, and to this we may add, it is the standard which ought to be kept before the consciousness of those who, students now, will become the teachers and musicians of the next generation. In this we have erred exceedingly in the past, and we are heaping up mischief upon mischief to-day. There can be no measure of condemnation too severe for the practice of our great schools of music, of taking young people at the most impressionable age, of loading them with music, and with more music, and with more music still, and of leaving their great need of a clean and rational development of thinking power to chance and the gods. Some of us, may be, remember an experience not unlike this in our youth, and the remembrance stings.

There are some who think that circumstances have changed, that the musician has shared in the wider mentality of the world around him, and that, in consequence, there must be at least an automatic uplifting in the life of the average student of to-day. To a certain extent, this is true; but it is only with peril that we accept the fact, if our acceptance take the place of a wider consciousness of the actual needs of our students. The art of music is developing in unexpected and surprising directions; it is calling for more energy, more intelligence, more passion; it is exacting a greater degree of concentrative purpose; it is appealing to interests which were formerly presumed to lie outside the circle of its immediate activities; it is claiming a nearer kinship with the

subjects which occupy the keenest intellects of the age; and, what is of the greatest significance, the subjectivity which forms its crowning glory is reaching its rightful position, in triumph over the baneful worship of its purely objective side characteristic of past generations.

To meet the ever-increasing burden of responsibility which these facts bring before the mind, much more remains to be done with the general curriculum of the musical student of to-day. He must not be launched upon a world whose growing perception of what is involved in musicianship will be sufficient to condemn him if music be the only tie between him and the circles of the intellectual. The title, the coveted title of musician must, *in itself*, be made a passport to the society of cultivated men and women, and this will only be when the teachers of the generation realize the power they hold within their grasp; when, one and all, they turn the habitual introspection of the student's mind into an all-embracing external glance toward the things which really matter in human life.

We have said so much upon what may appear to be a subsidiary matter, that our readers may have imagined our original thought forgotten. Yet, if they have read between the lines, they will have discerned the truth we have laboured to express. It is too frequently concluded that the art-side of human feeling must necessarily develop with, and because of, the expansion in technical knowledge and power. It is an entirely fallacious conclusion. The love of poetry and the delicate intellectual poise such love invariably betokens do not of necessity follow upon greater knowledge in the world of letters. They are the offspring, not of an attenuated and self-centred specialism, but of a wide observance of the interests of humanity as a whole. When this broad and generous outlook is absent, when no living interest beyond the limited circumference of the one and only subject is touched, mental impoverishment is sure to follow. And the tragedy is the greater, that the catastrophe is rarely perceived until the plastic years are passed. The vivacity of youth has an indescribable charm when it calls a brilliant technique to its aid. We are content to take so much of the rest for granted; in fact, just that which, sternly and unswervingly, we exact from maturity. So true is it that when the early years have gone, the part of our music which will remain to touch the souls of men will have had its source, not in the art itself, but in the outside influences which have acted upon us, in the thoughts which have come to us from other minds, in the visions we have seen, in the dreams we have dreamed.

The expression of the inner life of passion is the artist's life-craft. Therefore, by their passion ye shall know them.

ERNEST FOWLES.

Mems. about Members.

Dr. H. W. Richards delivered a lecture on "Choir Training" on May 6th at Cardiff on behalf of the Royal College of Organists.

Mr. Harold Jenner's Sixteenth Annual Concert took place at Kensington Town Hall on May 26th, the programme including the Concert arrangement of "Tom Jones" (E. German) and several new songs by Mr. Jenner.

The Royal College of Organists has elected Sir Edward Cooper a Vice-President in recognition of his services to native music.

In *The Teachers' World* for May 27th there was an article by Mr. Stewart Macpherson on the "Importance of Ear-training."

During the summer vacation Mr. Stewart Macpherson underwent a successful operation for gall stones, from which lasting benefit may be looked for.

Dr. Lierhammer gave a vocal recital at Bechstein Hall on June 3rd.

Mr. Montague F. Phillips specially composed a Scena for unaccompanied chorus (S.A.A.T.B.B.) entitled "A Storm Scene," for the Thirteenth Annual Choral Festival at Belle Vue, Manchester.

At the International Musical Congress held in Paris at the beginning of June, Mr. J. Percy Baker attended as the representative of the Musical Association.

On June 16th, Mr. and Mrs. York Bowen gave a pianoforte and vocal recital at Æolian Hall.

The Royal College of Organists celebrated its Jubilee on June 18th, the various arrangements being under the direction of Dr. H. A. Harding. At the Luncheon given at the Hotel Cecil, the toast of "Prosperity to the Royal College of Organists" was proposed by Sir Alexander Mackenzie. Among the speakers at the afternoon Reception at the University of London were Dr. H. W. Richards and Dr. H. A. Harding.

Mr. Alfred Kastner gave a harp recital at Leighton House on July 3rd.

When the war broke out Sir Frederic and Lady Cowen were in the Austrian Tyrol, and succeeded in getting into Switzerland just in time. They had to remain in Geneva a fortnight before it was possible to start for home.

At the East Ham Town Hall Mr. Sydney Blakiston distributed the prizes and Associated Board Certificates gained by the students of the East Ham School of Music.

Mr. Wilfred Page has volunteered for the front.

On September 16th Mr. Arthur Newstead gave a pianoforte recital at Bromley (Kent) for the Prince of Wales's Fund, the amount realized being £113.

Mr. B. J. Dale left London in company with a friend for a holiday in Germany, about ten days before the declaration of war, and was in Munich when war with England was actually declared. From news which has reached his family he and his friend were stopped at Nuremberg, where for some two or three weeks they were allowed to stay in an hotel under the usual conditions of registration, and reporting themselves to the authorities once a week. In common with all other subjects of hostile countries, they have since been arrested, and sent to a military encampment as prisoners of war.

At Luton Parish Church Mr. Fred Gostelow is giving a series of organ recitals, the programmes of which are of a popular character.

for the benefit of the many thousands of Territorials stationed in the town. Each recital lasts one hour, and consists of about seven organ items, one vocal solo, one well-known hymn, and the National Anthem, Collects, and the Blessing. These recitals, given twice weekly, attract congregations of nearly a thousand people, including many men in uniform.

"Some advice to beginners on the Violoncello" was the title of an article contributed by Mr. Herbert Walenn to *The Strad* for October.

The October number of *The Musical Herald* contains several items of interest to Club members. The usual biographical place of honour, with portrait, is given to Mr. Gilbert H. Betjemann; then there is an article by Mr. Ernest Fowles on "Teachers and the War," and Mr. John Francis Barnett discourses on "The Advantages of Choral Singing."

Mme. Elsie Horne, who played pianoforte solos at the Albert Hall Sunday Concert on Nov. 8th, has published "Two Little Pieces," which will be included in the syllabus of the next Stratford Musical Festival.

Mr. Sydney Blakiston was the adjudicator in pianoforte playing at the Hull Competitions in May.

Mr. W. F. Winckworth addressed a long letter to the *Pall Mall Gazette*, which was inserted on Aug. 26th, protesting against the suggestion that German musical masterpieces should be banned.

Alderman Sir Edward Cooper has offered for the acceptance of the City Corporation a marble bust of the King, sculptured by Sir George Frampton, R.A.

A Pianoforte Recital was given on Oct. 7th by Mr. Edgar Carr at Palmers Green.

A biographical notice and portrait of Mr. James Lockyer appeared in *The Strad* for June.

Congratulations and good wishes to Miss Mary Lockhart on her marriage to Mr. Nell, and to Mr. Sydney Robjohns on his marriage to Miss Janet Anderson.

Miss Annie M. Hirst gave a Recital of Poetry, Prose and Song at Scranton, Pennsylvania, U.S., on June 16th.

On May 20th Mr. Neville Flux conducted the String Band of the Royal Engineers in a Concert at Queen's Hall.

A Course of Lectures on "Pianoforte Technique and Interpretation" was given by Mr. Frederick Moore in connection with Mrs. Curwen's holiday course for teachers held at Hereford during the first fortnight in August.

The Hull Ladies' Musical Union, of which the Hon. Conductor is Miss Eleanor Coward, carried out a tour in Norway from May 2nd to May 18th, giving eight concerts with success.

At the British Music Trades' Convention held in May Mr. Ernest Fowles delivered, by invitation, an address entitled "The Artist in the Manufacturer."

A performance of Elgar's "The Kingdom" (Nos. I., II., and III.) was given under the direction of Mr. Reginald Steggall at Lincoln's Inn Chapel on July 19th.

Mr. Tobias Matthay gave three invitation Pianoforte Recitals at Bechstein Hall on July 2nd, 15th, and 23rd. The programme at the first was undertaken by students of the Academy at present in Mr. Matthay's class, the second by the Junior and the third by the Senior

pupils of the Tobias Matthay Pianoforte School. Mrs. Matthay recited on each occasion.

The Tobias Matthay Pianoforte School annual silver medals were competed for in July. The Senior Medal was won by Miss Jessie Hall, a pupil of Miss Myra Hess, while the Junior Medal was won by Miss Desirée McEwen, a pupil of Mrs. Hedwig McEwen. Pupils of Mr. Felix Swinstead, Mr. Cuthbert Whitmore, Mrs. McEwen and Miss Dorothy Grinstead were also commended. Miss Henrietta Michelson acted as adjudicator.

An article, "How Musical Pictures are made," by Mr. Frederick Corder, appeared in *The Etude* (U.S.) for February.

The orchestra of the Manchester School of Music gave a Concert on June 19th, conducted by the Principal, Mr. Albert J. Cross.

On June 2nd Mr. Sydney Rosenbloom gave a Pianoforte Recital at Steinway Hall, the programme including a Scherzo by himself.

Miss Margaret Wilton sang for "The Wandering Players" at the Arts Centre, Oxford Circus, on June 12th.

"The Week's Message," which is a feature of *The Teachers' World*, was on May 27th from the pen of Mr. Stewart Macpherson, who spoke of the hopeful future of aural training.

On April 30th Miss Olive D. Honchin gave a Recital at Ilford Town Hall. Besides classical items, her programme included pieces by B. J. Dale, and Sydney Rosenbloom.

Mr. George H. Wilby has gone to Grahamstown, S.A., as successor to another old R.A.M. student, Percy Ould, whose untimely death was announced some time ago.

On Oct. 14th Mr. John B. McEwen gave a Lecture in the Duke's Hall entitled "A Theory of Rhythmic Accent and Rubato."

Mr. Stewart Macpherson delivered three Lectures on "The Teacher's Career: its Importance and its Responsibilities," in the Duke's Hall on Oct. 21st and 28th and Nov. 4th, being a continuation of the subject of two lectures given at the Academy in January and February last, entitled "Some thoughts for the Teacher."

Mr. J. Percy Baker has been re-elected Vice-Chairman of the South and West London Music Competition Festival. Other Club Members on the Committee are Mr. G. E. Bambridge, Dr. Stanley Marchant, Dr. H. W. Richards, and Mr. Sydney Scott.

The August number of the *Music Student* contained an article, "Two Important Points in Voice Production," by Mr. William Shakespeare.

Dr. W. H. Cummings recently had an alarming illness, but is now, it is satisfactory to report, making a good recovery.

"The Mental Study of Music," an article by Mr. Ernest Fowles, appeared in the *Music Student* for July.

Club Doings.

In commemoration of the completion of the Club's twenty-fifth year a Social Meeting was held at the Academy on June 17th, when a numerous company assembled in the Duke's Hall. The Committee had invited a large number of old Academy students to be present in honour of the occasion, and many were the pleasant *ré-unions* that took place between friends, who in some cases had not met for years. A very happy and friendly feeling characterised the gathering, since

which many warm congratulations on its success have reached the Committee. The guests on their arrival were received by Sir Edward and Lady Cooper.

Before the musical programme began, the President gave a short address, welcoming both those who belonged to the Club and those who did not. He hoped that those of the latter who were eligible would join it, for during the last twenty-five years it had carried on a most valuable work. This would, he hoped, be ere long extended and strengthened by the fusion of the Club and of the R.A. Musical Union of which they had heard something lately. In the words used at the meetings of the Worshipful Company of Musicians, of which he was a member, "May the R.A.M. Club flourish, root and branch for ever!"

The programme was as follows, all the artists being, it will be seen, past students of the Academy:—

Pianoforte Solos, (a) Study in E flat, Op. 10, No. 11; (b) Prelude in F sharp minor; (c) Study in C minor, Op. 10, No. 12, *Chopin*; played by Mr. Sydney Rosenbloom. Songs, (a) "When the king went forth to war," *Koenemann*; (b) "Shepherd, see thy horse's foaming mane," Hungarian Folk Song, arranged by *F. Korbay*; (c) "Out of the night," *C. A. Lidgley*; (d) "Onaway, awake beloved," *F. H. Cowen*; sung by Mr. Robert Radford (accompanied by Mrs. W. H. Cox (Miss Annie Cantelo). Violin Solos, (a) Præludium and Allegro, *Pugnani-Kreisler*; (b) "From the North," Nos. 1 and 5, *Mackenzie*; played by Mr. Spencer Dyke (accompanied by Mr. Victor Booth). Recitation by Mrs. Tobias Matthay. Songs, (a) Two German Songs: 1, "Hast du ein schweres Leid?" 2, "Oftmals denk' ich meiner Mutter," *Montague F. Phillips*; (b) "Love flew in at the window," (c) "Beat upon mine, little heart," *Mackenzie*; (d) "The little good people," *Montague F. Phillips*; sung by Miss Clara Butterworth (accompanied by Mr. Montague F. Phillips). Pianoforte Solos, (a) "Frühlingsnacht," *Schumann-Liszt*; (b) Nocturne (for left hand alone), *Scriabine*; (c) Toccata, *Debussy*; (d) Study, Op. 5, No. 3, *Rosenbloom*; played by Mr. Sydney Rosenbloom.

Just before the interval, Sir Alexander Mackenzie, by invitation of the Committee, delivered an Address. He described it as an important, even an historic occasion. Personally he did not much like looking back, but a certain amount of retrospection was unavoidable. In the article in the last number of the Club Magazine, the names of Mr. Myles B. Foster and himself were freely mentioned as founders of the Club. They had never been quite able to come to terms as to which of them was first fired and inspired by the idea, but they were quite willing to share the credit. In any case they were certainly very fortunate, for it was usually the fate of great pioneers and inventors to see someone else get most of the credit and all the money.

After referring to the evolution of the R.A. Musical Union from the Excelsior Club, the speaker went on to say, "As to our Club it has been a success; it has served its purpose admirably and is likely to do so even to a greater extent in the future. Few things have pleased me better than to observe the prospects of the gradual fusion of the Club and the Union. One was formed chiefly for Social purposes; the other had musical and artistic aims; but in course of time they have become very much Cæsar and Pompey, and the combination of these projects seems to be within

sight. The little difficulties which, very naturally, present themselves will, I hope, be gradually overcome.

"The presence of so many members to-night shows a clearer picture of the prosperity, and the utility of the Club, than any words of mine can convey. It is a great pleasure to see the familiar faces of its staunch supporters, but we must see to it that the stream of increasing new members is kept in full flow, that we impart to the younger generation some of that genuine affection for the old school, without which, I frankly say, our enormously increasing work might easily degenerate into a mere listless duty, however well performed, instead of an enthusiastic and live pleasure. Not that I have any doubts on that score because a more satisfactory, amiably disposed, and I may say, talented body of students than are now with us one can hardly hope to meet, and I congratulate any similar Institution which can match them.

"The Academy itself has grown into a huge Institution, which has trebled its members during these last twenty-five years, and the cry is 'still they come.' Keener interest in musical education and widespread examination have brought it into close touch with the Colonies, from which an ever-increasing number of students are constantly arriving, and what is more, students many of whom will have to be seriously reckoned with as friendly antagonists. I see a wide field opening itself in this direction alone, and believe that to a large extent this particular influx is due to the excellent work of a number of our own students who are now teaching in these distant places. Well, these men and women have no R.A.M. Club wherein to meet their fellow ex-students, but that they do remember their Alma Mater we have ample proof.

"Now, our Club ought to grow proportionately with the School. True, we are all busy, everything runs on faster wheels, life is quicker and more exciting, and—I will say it—perhaps more selfish. All the more reason then for keeping a quiet little sentimental corner in our hearts. It will help to prevent the evaporation of the spirit of gratitude for benefits received when we were younger. Well the Academy wants to keep in touch with its students, wants to hear its own Crickets on its own Hearth, and what better place for them to chirp in than its own Club?"

The Annual Dinner was held at the Criterion Restaurant on July 23rd, Sir Alexander Mackenzie presiding over a large assemblage, in the unavoidable absence of the President, Alderman Sir E. E. Cooper.

Mr. Louis N. Parker, in proposing "The R.A.M. Club," said the Club had now lived to twenty-five years; it had reached what men of the same age called "years of discretion," often contradicting themselves by getting married. He could recall with what joy faithful sons of the Academy toiling for a precarious livelihood in desert places in the provinces greeted the news of the founding of this Club; it was to be the link to bind them to their Alma Mater, to maintain their musical youth, to save them from old fogeydom and artistic death. The saddest fate that could befall the artist was to be dead while yet alive. He did not know which was worse, to be dead to the present or no longer alive to the past. But it did not imply lack of sympathy with the new to put in a plea for the old. Let us admire

and love everything that is beautiful, whether it be signed by Palestrina or by some unpronounceable name ending in "ski" or "off"; but let us not admire a thing merely because it is the latest thing out. Let us have the courage of our opinions and express them frankly. Art is eternal—which meant that it reached backward as well as forward. While horror is within the scope of Art, horror is not its only goal. Distinguish between the shudder of awe and the shudder of disgust.

"Thank Heaven, the Royal Academy of Music from which we derive is catholic. She shuts out no form of Art except the deformed. The R.A.M. Club will continue to uphold the traditions of that noble institution. Let us reach out to the future while keeping firm hold on the past; and let us always live together in brotherly concord, helping each other, encouraging each other; yes, and admiring each other and saying so. Then, in the course of years, from the particular cloud which has been assigned to me, I shall look down and see the Club dining together on its fiftieth anniversary as happily as it does to-night. The singers who entertain you on that occasion may sing in two unrelated keys at the same time; and the pianist may have developed fifteen fingers on each hand—not to play with, but to control the expression of the mechanical piano. But stop! Another vision presents itself. Perhaps there will be no singers and no instrumentalists; perhaps there will only be discs; perhaps the Royal Academy will be the Royal Academy of Mechanical Music. Listen! I see the Club sitting in solemn silence enjoying a remarkable disc, which they have been told is Beethoven's Ninth Symphony. I see an old, old member who has been brought in in a Bath chair. I see him raise a palsied hand in protest, and assure the company that the disc has been put in hind part foremost. I hear the ridicule with which that senile protest is received. Out of courtesy, however, to his venerable age the disc is reversed, and at once the glorious Hymn of Joy pours forth in all its beauty. But with one yell, in all keys at once, the members rise, and, crying that Beethoven could never have written such childish nonsense, they drag the venerable member out of his bath chair, and for his insult to Beethoven's memory they choke him with an unresolved discord.

Thank God! the vision fades, and I see your delightful twentieth-century faces again, only shadowed by the vague wondering when I am going to leave off. Why now! I ask you to drink the prosperity and long continuance of the R.A.M. Club."

Dr. H. W. Richards proposed "The Royal Academy of Music and its Principal." It seemed to him a very happy combination, that one could hardly think of the one without the other, for surely they were inseparably bound up the one with the other! Like many others, he (Dr. Richards) often stood absolutely amazed at the universality and many-sidedness of the Principal; he seemed to possess the gifts and powers of striking and distinct personalities that appeared at first sight to be somewhat antagonistic. On the one hand, the delicate fancy and rich imagination inseparable from the great artist; on the other, that far-seeing statesmanship that dealt with a crisis very often before it had the chance to arise. They saw also the just judgment that played fair and square all round. Again they noticed buoyant spirits, as displayed in that charming opera so perfectly given by the students a few weeks ago. Or a breezy, almost rakish, jollity, as depicted in the Britannia Overture. Whatever had

made the Royal Academy of Music great, he thought he was right in saying that he could not give a reason so important or so weighty as the character of Sir Alexander Mackenzie: it had kept, and would keep, the Royal Academy in the forefront of musical progress. It permeated the whole atmosphere; it influenced the whole staff; and it behoved all to try and emulate a noble example. He would ask them to drink this toast—to drink the long life, health, and prosperity of him who had done, and was doing, so much for the Art of Music in this country, and for the welfare and glory of the Royal Academy in particular.

Sir Alexander Mackenzie, in responding, said that, as to the good old familiar toast, custom could not stale it, even though it had been responded to by the same individual for the last quarter of a century! Going back over these years, they would find that response to this toast had always been a sort of *moto perpetuo* of unbroken prosperity and progress.

He used to have a pet grievance when responding to this toast. But he was deprived of it four years ago when the foundation-stone was laid of the present building. The other day he happened to pass the site of the old building, and the absolute desolation made him think of the line—"The sedge is withered from the lake, and no birds sing." Well, they took the birds with them, and they were singing merrily amid much more cheerful, and, he might say, luxurious surroundings. But he would be able very soon to return to his ancient grumbling and growling: for already on certain days they could not find accommodation for all the classes, and eventually they must look about for a sort of annexe.

On such occasions as their Club Dinner they heard a good deal about the man at the wheel, but very little about the man in the engine-room, without whom the ship would not go and might speedily come to grief. He wished to express his admiration for the way in which Mr. Renaut conducted his never-ending work; and he wished to offer him at least some of the thanks which the Academy owed to him for his silently performed but invaluable duties. There was no other secretaryship quite like unto that of the Royal Academy. It ranged from matters of the highest importance financially to the answering of a perpetual series of conundrums propounded by an intelligent public. He would offer, then, a toast within a toast, and ask them to drink "the health of the able Secretary, Mr. Renaut."

Continuing, Sir Alexander said he did not know whether any of them realised that the Academy had reached the fairly ripe age of 92, and that in eight years it would celebrate its centenary. That ought to be a great festive occasion, not only for members of the Club and those in the School, but for everybody connected with the Academy in any shape or form over the whole kingdom. He was sure that whoever had the honour of responding to this toast on that occasion would be able to report as favourably on the health and flourishing condition of the Academy, and to forecast as promising a future for it as he had had the extreme satisfaction and delight of declaring that night.

Mr. J. Percy Baker proposed "The Ladies." He said that woman was a mystery, but it was perhaps owing to the quality of mysteriousness that she owed much of her subtle and peculiar charm. But besides being a mystery she was also a fact, especially in the world of music. She filled the corridors of the Royal Academy of Music and

of kindred institutions with irresponsible light-heartedness; she filled our concert rooms on the strength of tickets gratuitously dispersed by generous concert agents at the expense of indigent concert givers; she filled our newspapers, in which the most appalling rubbish was written for her to read; she filled our thoughts, and lives, and hearts in one or other of her capacities as wife, mother, sister, cousin, or aunt! But in all essentials, whether as mystery or fact, Woman was the same as when, long ages ago, she roamed the Garden of Eden. She was just as ready to talk to the fascinating stranger, just as fond of forbidden fruit, and just as clever in making Man dance to the tune she called.

He liked to think of Woman as the companion and complement of Man, and it seemed to him that it would be a bad day for Man, and a worse day for Woman, if she should ever be persuaded to the contrary. But he felt sure that that day would never dawn, because she could not be false to her mission.

Dr. Eaton Faning said that when he had been asked to respond to the toast, he had felt it would have been more appropriate for a lady to have undertaken the task; certainly she would have been more competent to express her feelings than any member of the inferior sex. Not so very long ago the lady who played the violin, the lady who rode a bicycle, or who rode astride was considered unladylike. To-day the opinion of a woman of experience was that every woman should have a man companion, a man to live with, if only to take the tickets, to carry her bag, and to get up in the night to see what "that noise was!" Another woman, chafing at the restrictions imposed on her sex by the tyrant Man, pointed out that women were not allowed to serve on a jury; were not even liable to be called upon for military service in case of need; could not be sworn as special constables to suppress a riot. When a house was on fire the men stayed behind and the women were the first to be flung into the fire-escape. When a public conveyance was full they were not allowed to stand, but had to take the places of men who were tired of sitting. Then they were not allowed to push a bicycle up a steep hill on a broiling August afternoon if there was a man about. If these were the restrictions he, Dr. Faning, wondered what the privileges were; and he recalled the remark of one who said, "Give me the luxuries of life, and I care not who has the necessities." He felt that he had replied to the toast in a most inadequate manner, and he felt equally certain that he would never again be asked to reply so long as the R.A.M. Club included ladies.

Mr. T. B. Knott proposed the toast of "The Visitors and Artists." He began by recalling a remark of Dr. Johnson as to the necessity of keeping friendships in proper repair, otherwise to advance in life meant to advance toward loneliness. They extended the hearty welcome of the Club to such as were guests, and felt on their parts that if the friendship were cemented there would be no danger on either side of an advance toward loneliness.

Mr. Knott next paid a tribute to the artists whose performances had helped to make the evening such a success. Miss Winifred Christie and Mr. Maurice d'Oisly were artists of whom the Royal Academy of Music was proud, and Dr. Houston Collisson was also an artist in his own line.

Mr. Plunket Green responded to the toast. Times had changed very much, and, for his part, if he had his life to begin again he did

not think he should be a professional singer. Recalling some of his experiences, he declared that the *prima donna* had to lose her jewels in those days, and the tenor to stop a runaway horse. He himself always felt sorry for the horse that ran up against a tenor!

We were happy in this country in the men we had in our profession. The best fellows to be met here—or indeed anywhere—were in the musical profession. One heard of jealousies and backbitings abroad, but one did not find them here, or at any rate not to any great extent. On behalf of the guests and the artists, he wished to return thanks for all the kind things that had been said.

The following music was interspersed with the toasts:—

Songs (a) *Adieu du Matin*, *Pessard*; (b) *Sombrero*, *Chaminade*; (c) *Aria* ("Girl of the Golden West"), *Puccini*; sung by Mr. Maurice D'Oisly. Pianoforte Solos (a) "*Waldesrauschen*," *Liszt*; (b) *Scherzo*, *d'Albert*; played by Miss Winifred Christie. Irish Song, "*Flanagan's flyin' machine*," *French and Collisson*; sung by Rev. Dr. Houston Collisson. Irish Stories, by Rev. Dr. Houston Collisson.

Organ Recitals.

Cunningham, Mr. G. D., at the Crystal Palace, (June 6th); Pinner Parish Church (July 22nd); Holy Trinity, Eltham (Oct. 1st); Palmer's Green Congregational Church (Oct. 15th); St. Mary Redcliffe, Bristol (Oct. 19th); and Alexandra Palace (July 5th, 12th, 19th, Aug. 2nd and 23rd).

Gostelow, Mr. Fred., at St. Stephen's, Walbrook, E.C. (May 6th, 13th, 20th and 27th); Luton Parish Church (May 5th, Aug. 19th, 26th, 29th, and September 2nd); St. Barnabas, Linslade (Sept. 3rd); and Blakeney Parish Church (Sept. 16th).

Phillips, Mr. Montague F., at Woodford Parish Church (June 24th); Esher Parish Church (May 10th, June 14th, and Oct. 18th); and St. Clement Danes, W.C. (June 19th).

Richards, Dr. H. W., at St. Andrew's, Leytonstone (Sept. 28th); St. Michael and All Angels, Ford, Northumberland (Oct. 13th); Trinity College, Cambridge (May 29th); St. John-the-Divine, Richmond (Sept. 23rd); and Christ Church, Lancaster Gate, W. (Oct. 31st and Nov. 7th).

Scott, Mr. Sydney, at Southwark Cathedral (May 12th); St. Stephen's, Walbrook, E.C. (May 29th); Selfridge's, Oxford Street, W. (June 5th, 15th, and 29th); Holy Trinity, Margate (Aug. 4th, 7th, 11th, and 14th); and St. Nicholas Cole Abbey, E.C. (Sept. 29th).

Starmer, Mr. W. W., at Holy Trinity, Coleman's Hatch (July 26th).

Tyson, Mr. R. W., at St. Andrew's, Leytonstone (Oct. 12th).

New Music.

- Barnett, John Francis*. "Wayside Sketches," for pianoforte (Augener Ltd.)
Carse, A. von Ahn. Song "The Voyage of Love" (Novello & Co.)
 "Toyland Tunes," Books I. and II., for pianoforte (Augener Ltd.)
Cowen, Frederic H. Song, "Fall in!" ... (Enoch & Co.)
Farjeon, Harry. Four "Twilight Pieces" for pianoforte (Augener Ltd.)
Foster, Myles B. Anthem, "The Author of Peace" (J. Curwen & Sons)
 Song, "Beat, Drums of England" ... (Novello & Co.)
German, Edward. Part Song for S.A.T.B., "Sweet Day, so cool" (Novello & Co.)
 Part Song arranged for T.T.B.B., "Sleeping" ...
Horne, Elsie. Two Little Pieces for pianoforte (Weekes & Co.)
 Part Song for S.A.T.B., "A Twilight Song" (Boosey & Co.)
Jenner, Harold. Song, "My Lady, June" (Shaftesbury Music Co.)
Mackenzie, A. C. Part Song, S.S.A., "A Broken Web" (Year Book Press)
 Part Song, S.S., "The Fisherman's Song" ...
Nunn, E. Cuthbert. Nocturne for pianoforte ... (Reid Bros.)
 Te Deum in D ... (Stainer & Bell)
Phillips, Montague F. "A Storm Scene" for chorus (Chappell & Co.)
 Song, "Nought of Tears" ...
 Song, "Spring's Secret" ...
 War-hymn, "Give us peace" ... (Stainer & Bell)
Timothy, H. J. Part Song, S.S.A., "To Music, to becalm his fever" (Novello & Co.)
West, John E. Part Song, S.A.T.B., "Sweet Western Wind" (Novello & Co.)
 Anthem, "God of the Worlds above" ...

Presentation to Mr. Fred Gostelow.

Like the Club, Mr. Fred Gostelow has had a twenty-fifth anniversary for he has been that length of time the organist of Luton Parish Church, and his friends seized the opportunity to testify their regard for him. On July 15th, a crowded meeting was held at St. Mary's Hall, Luton, presided over by the Vicar, who, in his opening remarks said they had met there that night to make a small presentation to their friend. He need not say how very heartily they congratulated him, and how very much they all appreciated his work at the Church.

They all knew how Mr. Gostelow had conducted the musical portion of the service, and it had lifted them up and made them remember what an important part he had been called upon to fulfil. They felt he was invaluable to them as a colleague, and to their worship at the Church.

The address was as follows:—

FRED GOSTELOW, ESQ., F.R.C.O.

"Dear Mr. Gostelow,

"The completion of 25 years' service as organist to Luton Parish Church affords us an opportunity for expressing how grateful we

are for the work you have done during that time, and of the considerate and efficient way in which it has invariably been done. Your sympathy for every branch of parish work has endeared you to all our Church workers, and your ready help has greatly contributed to the advancement of the life and work of the Church in a multitude of ways. We all recognize the advantage the Church has enjoyed in having so distinguished a musician in the all-important position you have held as organist of Luton Parish Church, and we take this opportunity of saying how greatly we feel our indebtedness to you for the inspiration of your genius, and for the admirable way in which you have from the first conducted the musical portion of our services. The affectionate regard in which you have ever been held by the congregation has been intensified by the knowledge that you have ever sought to make the services congregational in character, and at the same time worthy, as only the best can be, of Divine acceptance, and of our grand old parish church.

"The members of the choir have had in you an inspiring leader and friend, and they heartily thank you for all you have done for them, and for all you have enabled them to do as choristers.

"That you may long be spared to carry on your work in the Church you love so much and have served so well, is the earnest prayer of all your friends.

"Signed on behalf of the Clergy, Congregation, Choir, and other friends,

"ARTHUR E. CHAPMAN, Vicar.
 "EDMUND TYDEMAN, } Church-
 "SAMUEL GREEN, } wardens.
 "E. A. BAXTER, Senior Chorister."

The Address is a beautiful example of art. In the top left hand corner are the arms of Ely, in which diocese Mr. Gostelow has been for 25 years; on the opposite side are the arms of St. Albans, and between them is a picture of the Parish Church. The whole is enclosed in a picture of the Wenlock Arch, the finest of its kind in North Europe, made by William of Wykeham and presented to Queen Philippa in the 14th century. A picture in the left hand bottom corner shows part of the organ and Mr. Gostelow's seat, and on the opposite side is the beautiful baptistry.

The Vicar then asked Lady Wernher to present the address and purse of gold to Mr. Gostelow.

Lady Wernher remarked that it was not only a great pleasure, but a privilege to make this presentation to Mr. Gostelow. He had not only raised an enthusiastic admiration of his talent, but he had endeared himself to all by his kindness of heart and modesty. They all knew how much he had done to beautify the church by giving recitals in aid of the fund for that purpose. She had reason to be particularly grateful to Mr. Gostelow for the beautiful and inspiring services at the Chapel at Luton Hoo. They hoped he would remain with them for many years to continue to charm and inspire them with his music. She had great pleasure in handing him the purse of gold and the address.

Mr. Gostelow said that so far as his work was concerned he thought he had a good conscience because he had always tried to do his level best. They did not quite realise what a long period he had been connected with the Church. At the age of twelve he came to school at

Luton, and during his luncheon time he used to go and sit in the old Church and look at it. He used to say that if he was ever an organist this was the church he wanted to be organist at. At 13 he was made an organist, and he had been an organist ever since. He was a paid organist, receiving £8 per year, and he was rather proud of that fact. Time went on, and he came to live at Luton when 20 years of age, and at 22 he received a letter appointing him as organist at the Church. They could imagine what the sensation was like. It was the first big organ in the district, and a boy was overheard to advise a companion to "go and see the chap play the organ at the parish church," as he played with his hands and feet, and pushed the stops in with his nose. Twelve years ago he was more than rewarded for sticking to his Church, by being appointed organist to Luton Hoo. He could never be too grateful for that appointment and for all the kindness that had been shown to him by all. He thanked all of them most heartily for the testimonial.

The Cricket on the Hearth.

The outstanding event of last term at the Academy was without doubt the production of Sir Alexander Mackenzie's opera "The Cricket on the Hearth," a work which, written as long as fourteen years ago, suffered an untoward fate in clashing with Goldmark's opera "Heimchen." This, founded on the same subject, was brought to England in 1900 by the Carl Rosa Company, and Sir Alexander thinking that there was not room enough for both works, put his in his desk and kept it there, although the overture has from time to time been heard independently. Now that the opera has seen the light of day, it is to be hoped that more may be heard of it.

The librettist, the late Julian Sturgis, took Dickens's famous Christmas Book "The Cricket on the Hearth" as the basis of his work, and it must be said that he succeeded in preserving not only the story but the spirit of the original.

The curtain rises on a stageful of fairies, who announce that they are the guardians of *Dot* and *John Peerybingle*, whose home the scene represents. After their exit, *Dot* enters and sings a very sweet lullaby to the baby. *John* then appears, and, sings of the joy of a carrier's life. He then brings in the old man, who takes the first opportunity of revealing himself to *Dot* as *Edward*. *Caleb*, the old toy-maker, appears and delivers himself of several verses, after which enters *Mr. Tackleton*, who does the same thing. The act concludes with a trio for *Dot*, *Edward*, and *John*, and a very charming duet for the carrier and his wife.

The second act opens with a duet for old *Caleb* and *Bertha*, his blind daughter, which is followed by a beautiful song for the blind girl.

There is also a duet for *Dot* and *John*, who arrive at this juncture to celebrate their wedding anniversary at the toy-maker's home. *Tilly Slowboy*, the servant, here has a humorous song. At the feast which follows nearly everybody contributes songs, and *Tackleton* reveals the apparent faithlessness of *Dot* to *John*.

The final act in *John's* home shows us first the fairies, who have determined to restore the happiness of the household. *John*, in a long pantomime, shows how his better feelings, incited by the chirping of the cricket, prevent him from killing *Edward*. Everything is ex-

plained when this gentleman reveals his identity and steals *Tackleton's* bride, and the whole company join in a merry dance.

As regards the music, the composer has not essayed the Wagnerian style, but has preferred to write it on the lines of real English opera, with simple tuneful strains appropriate to the character of the story. It always fits the situation and is always delightfully melodious, abounding in humour and in pathos. In days when so much that is called music is nothing more than a highly organised method of inflicting ear-ache upon the innocent—and foolish—it was refreshing to listen to strains so spontaneous and sparkling, and so thoroughly in sympathy with the Dickens atmosphere. It need hardly be said that the orchestration is masterly.

Performances were given on June 6th, 8th, 9th, 10th, 11th and 12th, two casts playing alternately. The performers were as follows:—*John Peerybingle*, Mr. Robert Pitt and Mr. Cecil Simmons. *Caleb Plummer*, Mr. Raymond Ellis and Mr. Ernest Butcher. *Edward*, Mr. Gerald Harris and Mr. Willie Michael. *Mr. Tackleton*, Mr. Ferncourt and Mr. Leonard Hubbard. *Dot*, Miss Lilly Twiney and Miss May Purcell. *Bertha*, Miss Nellie Evans and Miss Louise Brooks, and *Tilly Slowboy*, Miss Muriel Crowdy and Miss May Keene. Miss Winifred Burnard as *May Fielding*, and Miss Nellie R. Jones as the *Cricket Fairy*, were in both casts. It was certainly a feather in the cap of the Academy to be able to produce the opera with so many competent performers. It is not necessary to particularise where all were so good, but it must be said that not only was the singing excellent, but the acting showed a real grasp of the essentials of the various characters. Mr. Cairns James was the producer while Sir Alexander Mackenzie and Mr. Edgardo Lèvi shared the duties of conducting. At the conclusion of the "run," Sir Alexander Mackenzie was presented by the Operatic Class with a Silver Kettle as a token of appreciation.

This noteworthy event reached its termination in a pleasant little function which took place at the Royal Academy of Music on June 25th, when Lady Mackenzie invited to a "kettle" tea all those who had in any way assisted at the production of "The Cricket on the Hearth." The guests consisted of the performers, the members of the orchestra, those responsible for the working of the stage, the attendants and doorkeepers; in fact, nobody that had taken any trouble in the production had been overlooked. Of course, Mr. Cairns James, the stage manager, and Mr. Edgardo Lèvi, the musical director, were there, and a few others connected with the Academy were also invited.

Facing Sir Alexander Mackenzie, who presided, was the silver kettle that had been presented to him, and which, in allusion to the assertion that "the kettle began it," was made to boil, presumably by means of liquid air, before the Principal made his speech. Addressing those present after tea was over, Sir Alexander remarked that it had been an historic and unique occasion for the Academy to produce a new opera by one of its own members, with a double cast, and to play it for a whole week successfully. The work had been exacting and hard for everybody, but he knew from observation that they had learned a great deal in connection with it. In fact, if some of them never went on the stage at all, the experience must still have been a benefit and gain. It had shown them something like what the inside of a theatre was during a production. Things had to go quick, and

sometimes the word was sharp. It was particularly gratifying that the rival casts worked together without jealousy. If they kept to that through life they would be favourites wherever they were engaged. Sir Alexander also thanked the orchestra for their splendid attention. Some of them necessarily had to sit with their backs to the stage the whole time, and of them it might be truly said that they had not seen the opera yet. There were also many seen and unseen hands and heads who had assisted most heartily and successfully, and he offered them warmest thanks for all that had been done. Special thanks were the due also of Mr. Cairns James and Mr. Edgardo Lèvi, for all their labours in connection with the production.

Mr. Cairns James and Mr. Edgardo Lèvi made very brief acknowledgment, and the proceedings terminated with a wedding cake, a more "practical property" than that used in the last act of the opera, being cut up and properly disposed of by the company.

Our Alma Mater.

The Chamber Concert took place in the Duke's Hall on May 25th, when the following programme was presented:—

Concerto in D minor—Two Violins, *Bach*; Miss Evelyn M. Cooke and Miss Margaret T. Cochrane. Rhapsody—Pianoforte, *Arthur Hinton*; Miss Gertrude Cotter. Duet, "Vogliate mi bene" (*Madama Butterfly*) *Puccini*; Miss Eleanor Evans and Mr. Gerald Harris; (Accompanist, Mr. Adolph Hallis). First Movement (Allegro), from String Quartet (Op. 59, No. 2) in E minor, *Beethoven*; Miss Elsie Spencer, Miss Muriel Snow, Miss Margaret Savory, and Miss Elma Godfrey. First Movement—from Concerto No. 3—Violin, *Leonardo*; Master Wolfe Wolfensohn; (Accompanist, Mr. Adolph Hallis). La Ballade du Désespéré, *Bemberg*; Vocalist, Miss Katharine Dyer; Recitation, Miss Eileen Hunt; Pianoforte, Miss Harriet Cohen; Violin, Miss Winifred Small; Violoncello, Miss Doris Griffiths. Songs, "Romance Orientale," "Chanson Indoue," "Chanson de Lel," *Rimski-Korsakow*; Miss Evelyn Langston; (Accompanist, Mr. Brian Nash). Variations in D (Op. 7) for String Quartet, *Taneiev*; Master Wolfe Wolfensohn, Master Josef Shadwick, Mr. Herbert J. Brine, and Master Tito Barbirolli. Variations and Fugue (Op. 11), Pianoforte, *Paderevski*; Miss Hilda Klein. Song, "Edward," *Carl Loewe*; Mr. Darrell Fancourt; (Accompanist, Mr. Bernard McCara Simons). Elegy and Finale from Trio in D minor, Pianoforte, Violin, and Violoncello, *Arensky*; Master Egerton Tidmarsh, Miss Winifred Small, and Master Tito Barbirolli.

Mr. Spencer Dyke conducted the String orchestra.

On June 13th, performances were given in the Duke's Hall, by members of the Dramatic Class under the direction of Mr. Acton Bond, the programme on each occasion comprising Sydney Grundy's one-act play, "In Honour Bound," and Shakespeare's "Twelfth Night," with incidental music composed by Mr. Frederick Corder. The following were the casts: "In Honour Bound," Sir George Carlyn, K.C., M.P., Mr. R. Denbeigh Russell; Philip Graham, Mr. Wilfrid Foulis; Lady Carlyn, Miss Frances Cecil Martin; Rose

Dalrymple, Miss Evelyn Holmes. "Twelfth Night": Orsino, Duke of Illyria, Miss Eileen Hunt; Sebastian, Miss Constance K. Newell; Antonio (a sea captain), Miss Gertrude Hammond; Valentine Curio (gentlemen attending on the Duke), Miss Kathleen Breeds, Miss Beryl Higginbotham; Sir Toby Belch (uncle to Olivia), Miss Muriel R. Crowdy; Sir Andrew Ague-Cheek, Miss Margarita A. Metaxa; Malvolio (Steward to Olivia), Miss A. Redmond King; Fabian Clown (Servants to Olivia), Miss Elma J. Dowling, Miss Mabel Howitt; A Sea Captain (friend to Viola), Miss Katharine Brown; Priest, Miss Frances Cecil Martin; Officer, Miss Beryl Higginbotham; Page, Miss Gwendolyn Russell; Olivia (a rich Countess), Miss Katharine Dyer; Viola (sister to Sebastian), Miss Beatrice Fulton; Maria (Olivia's Maid), Miss Sybil Manwaring; Ladies-in-Waiting, Miss Nancy Northcote and Miss Isabella Whitehead.

The Orchestral Concert was given in Queen's Hall on July 14th. Sir Alexander Mackenzie conducting. The programme was:—First Movement from Concerto in E flat, pianoforte (Beethoven), Mr. Vivian Langrish; Song (MS.) "The Exile" (Eric Grant), Miss Ethel Bilsland; First Movement from Concerto, violin (Elgar), Mr. Herbert J. Brine; Song, "Che gelida manina", *La Bohème* (Puccini), Mr. Frederick Shaw; Tone-Poem (MS.) for orchestra, "Morfa Rhuddlan" (Morfydd Owen, Goring Thomas Scholar); Songs, "In Haven," "Sabbath morning at Sea," Sea Pictures Nos. 2 and 3 (Elgar), Miss Muriel Michell; Kol Nidrei, violoncello (Max Bruch), Master Tito Barbirolli, Broughton Packer Bath Scholar; Song, "Prologue," *Pagliacci* (Leoncavallo), Mr. Raymond Ellis; Concerto in C sharp minor, pianoforte (Rimsky-Korsakow), Miss Frances Hooley.

Owing to the Queen's Hall not being available, the Prize-giving took place this year at the Scala Theatre on July 24th, when Lady Stamfordham had consented to hand the awards to the successful students. The proceedings began with a short musical programme consisting of Adagio, from "Sextuor" (Op. 70) *Souvenir de Florence* (Tschaikowsky), and "Furiant," from Sextuor (Op. 48), (Dvorák)—The Ensemble Class, under the direction of Mr. Hans Wessely; Scène de la Folie, "A vos jeux, mes amies," *Hamlet*, (Ambroise Thomas), Miss Ethel Bilsland; and Variations in A major, pianoforte (Paderewski), Master Egerton Tidmarsh.

The Principal, in his address, said that the term had closed with a longer roll of students' names than had ever been unfolded during the ninety-two years of the School's existence. Quantity should not be exalted above quality, but at no time had the Institution more promise and talent within its walls. The year had witnessed the removal of several valued friends, Lord Strathcona, Mr. Charles Crews, Mr. Fred Walker, and Mr. Alessandro Pezze, but their places had, of necessity, to be filled by others. The numerous public concerts were given with the sole object of allowing as many prominent students to appear as the limits of reasonably long programmes would permit, and those who had attended them could form an opinion of the results, which were due to the enthusiastic, undiminished attention of the accomplished Professors, upon whom the reputation of the Academy in greatest measure rested.

Turning to some of the principal awards, Sir Alexander said that the Dove Prize had been adjudged to Mr. Herbert J. Brine, the Musicians' Company's Medal to Miss Harriet Cohen, and Mr. Phillip Agnew's Gift to Mr. Phillip Levi. Mrs. Fred Walker had offered an annual gift of five guineas in memory of her late husband, to be awarded for oratorio singing; Mr. Charles Crews had left the Academy the sum of £500, and there was a bequest of £1000 by Mrs. Harriet Dawson, both legacies being unhampered by any special conditions.

In conclusion, Sir Alexander Mackenzie said: "Institutions such as ours chiefly exist for a very definite purpose, that is, to lay a sound and safe foundation of the principles of the art itself, and also to train our pupils to impart their knowledge to those who, in their turn, will be taught by them. And a casual peep-in upon our work-a-day methods will show that we are assuredly doing all that. The late Sir Hubert Herkomer, in a letter to his students, once said, 'One of the differences between painting and music is that there are no prodigies in painting; that is a thing,' he added, 'from which we painters are saved.' I presume he meant to convey that without thorough and complete training the most precociously early leanings in the direction of his Art could not possibly produce even a moderately respectable looking picture; also that, incidentally, prodigies generally were something of a nuisance. Now this statement contains but a half-truth. In music there certainly have been and still are frequent cases of early maturity—chiefly among young executants—which are nothing less than phenomenal; but our Mozarts, Liszts, Rubinsteins, and such like historic prodigies were all subject to strict discipline and severe musical training from the earliest stages of their career, and hence became masters in music. Others whom we could name were mere 'squibs,' and behaved as such by fizzling and spluttering out quickly for want or neglect of these advantages. In fact, talent alone never did carry anyone very far, and it is still less likely to do so in these days when it is—and I am glad to think so—more common, when there is so much more to learn and there is so much more to compete against.

I am led to speak of this because of certain unwelcome and unwholesome signs and portents, and I daresay they are observable in the sister-Arts, which clearly point to an increasingly restless habit and desire to curtail the period of studentship, and to get it over and done with as quickly as possible. How often have we to listen to questions such as these: 'I can only remain a year, perhaps, or eighteen months, and I must get my qualifying certificate in that time. Do you think I can do it?' Not being a professional prophet, and always rather a poor hand at solving 'posers,' I occasionally have to assume a spinx-like mien, which I know all the time is only partially successful. But more frequently I venture to express the whole-hearted conviction that while we are all uncommonly clever and, indeed, gifted people at the Academy, we really have to draw the line at necromancy. I do not think there is a single wizard on our permanent staff. Seriously, one may well ask whether any other profession or craft exists in which such narrow limits of apprenticeship would be found acceptable. It has become a sort of paper-chase to which, certainly, none of us can lend ourselves. In 'Pericles' there are these appropriate lines:

'In framing Artists, Art hath thus decreed
To make some good, but others to exceed!'

But under these impatient, hustling conditions it will obviously become difficult to 'frame' either artists or teachers of any sort, and I cannot pretend indifference to the fact; therefore a word in season—more especially addressed to those who intend to join the teaching section of our profession—should be useful at a time when severe tests of their abilities are being required, and the demands on their skill are more likely to be augmented than diminished."

The prizes were then distributed by Lady Stamfordham, after which a vote of thanks to her Ladyship, proposed by Mr. George G. T. Treherne, seconded by Mr. Ernest Mathews, and acknowledged by Sir William Bigge, brought the proceedings to a close.

Academy Letter.

Notwithstanding the great dislocation caused to our art generally by this devastating war, we are glad to be able to say that the Academy has, so far, suffered but little. The entry of new students this term has quite exceeded our anticipations.

We miss, however, several familiar faces; among the professors being Messrs. B. J. Dale, Frederick Keel, Cecil Pearson, and Dr. Lierhammer. The two first named are, we regret to say, prisoners of war, and all will certainly wish them a safe return at no distant date. Mr. Cecil Pearson is serving his King and Country, as are also several of our prominent students and Messrs. Alger Bell and Edward H. Cole, the two senior members of our clerical staff.

Sir Henry Wood has kindly taken charge of Dr. Lierhammer's pupils.

The lamented death of Mr. Charles Rube on the 30th October after a prolonged illness is a great blow to our institution. It will be remembered that the late Mr. Rube succeeded Sir Ernest Cooper as Honorary Treasurer to the Academy on the latter gentleman being elected Chairman of the Committee of Management. In addition to the valuable services rendered to the R.A.M. in the important office mentioned, Mr. Rube gave a prize of twenty pounds for the encouragement of ensemble playing, which was competed for annually. He was also a prominent member of the Associated Board. The sincerest sympathy will be felt by all for Mrs. Rube and her daughter in their great affliction.

At the funeral, which took place at Eastbourne on November 3rd, the Academy was represented by Mr. Edward W. Nicholls, the Principal, and Mr. Hans Wessely.

We regret to say that Mr. Edgardo Levi has been obliged to discontinue his work this term owing to illness. It is confidently hoped that he will resume work in January.

The late Mr. Charles Crews bequeathed £500 to the Academy and the late Mrs. Harriett Dawson, the widow of one of our earliest students, a Fellow, left in his memory £1000. Both these legacies are unhampered by any special conditions.

Mrs. Fred Walker has generously offered an annual prize of five guineas in memory of her late husband. It will be awarded for oratorio singing. The first competition takes place this term.

Detailed reference is made elsewhere to the successful production of the Principal's opera, "The Cricket on the Hearth." The admirable presentation of this work more than repaid the energetic and enthusiastic efforts of those who took part in it.

Particulars regarding the Annual Prize Distribution, the Terminal Concerts and Dramatic Performances will be found on pp. 19-22.

Mr. Ernest Fowles has been elected a Fellow of the Academy.

The following Scholarships and Exhibitions have been awarded:—Ada Lewis Scholarship, Desmond Roberts and Marjorie Perkins (Singing), Kathleen Newton (Pianoforte), Florence Richards (Violin), Oragio Fagotti (Violoncello); Campbell Clarke Scholarship, Ida Kiddier; Dove Scholarship, Hilda Cockram; John Thomas (Welsh) Scholarship, Annie Mulvey; Maud May Gooch Scholarship, William Botting; Henry Smart Scholarship, Margaret Portch; Stainer Exhibition, Stephen Beales; Anne E. Lloyd Exhibition, Evelyn Langston.

W.H.

Obituary.

ALESSANDRO PEZZE.

We regret to record the death of this distinguished violoncellist on May 27th in his 79th year. He was born at Milan on August 11th, 1835. His first teacher was his father, an amateur, but at the age of eleven he became a student at the Milan Conservatoire, his master being Merighi. When his training was over, he undertook a tour in Northern Italy, and then became first violoncello at La Scala. He came to London in 1857, and toured the country pretty extensively. In 1870 he joined the Royal Opera and Philharmonic orchestras, but later gave up these posts in order to devote himself to teaching, in which capacity he trained a large number of pupils. Mr. W. E. Whitehouse writes: "The ranks of well known violoncellists owe a great debt to him, for he was the Professor at the R.A.M. who taught the following excellent players among many others: Mr. Benno Pitt, Miss Helen Mott, Miss May Mukle, Miss Audrey Chapman, The Lady Tollemache, Miss Ethel Pettit, Miss W. E. Hall, Miss Frida Kirmore, etc. etc. I also had the privilege of studying under him when Signor Piatti was out of England. He was a fine artist, a splendid teacher, a staunch friend and delightful companion, as Sir Charles Santley, his great and true friend to the end, can testify."

The R.C.M. Magazine.

The last number falls into line with most other papers and periodicals, inasmuch as it gives an account of the inconvenience caused to the Secretary of the R.C.M. Union and the Editor of the *R.C.M. Magazine* by the outbreak of war. The story of their adventures in getting home from Switzerland is well worth reading. The Director's address is as usual a feature, and the various items relating to Collegians go to make up an excellent number.

Future Fixtures.

JOINT MEETING of the R.A.M. Club and R.A. Musical Union at the Royal Academy of Music on Saturday, 28th Nov. 1914, at 8 p.m.

ANNUAL GENERAL MEETING at the Royal Academy of Music on Saturday, 16th Jan. 1915, at 8 p.m.

ANNUAL DINNER at the Criterion Restaurant on Thursday, 22nd July, 1915, at 7 p.m.

The other dates are in abeyance and will be announced in the next number of the Magazine.

Notices.

1.—“The R.A.M. Club Magazine” is published three times a year—about November, February and May—and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.

